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2015 • 2016

THE CAROLYN ROYALL JUST FUND
IN THE LIBRARY OF CONGRESS

HANDEL AND HAYDN
SOCIETY

HARRY CHRISTOPHERS, ARTISTIC DIRECTOR

Saturday, February 20, 2016 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony musician Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.

A live recording of the Washington, DC premiere performance of Gabriela Lena Frank's *My angel, his name is freedom* will be available at q2music.org/libraryofcongress, as part of the ongoing collaboration between the Library of Congress and Q2 Music.

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

The Library of Congress
Coolidge Auditorium
Saturday, February 20, 2016 — 8 pm

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HANDEL AND HAYDN SOCIETY

HARRY CHRISTOPHERS, ARTISTIC DIRECTOR



Program

PLAINSONG

Veni, creator spiritus (c. 9th Century)

WILLIAM BYRD (c. 1540-1623)

Laudibus in sanctis (1591)

HENRY PURCELL (c. 1659-1695)

Chacony in G minor, Z. 730 (c. 1678)

Selections from *The Old Colony Collection of Anthems* (1823)

JAMES KENT (1700-1776)

"Hear my prayer, O God" (1773)

Margot Rood, *soprano*; Emily Marvosh, *contralto*

WOLFGANG AMADEUS MOZART (1756-1791)

"Almighty God! when round thy shrine" (setting: 19th century)

Elissa Alvarez, *soprano*; Catherine Hedberg, *mezzo-soprano*;
Jonas Budris, *tenor*; Woodrow Bynum, *bass*

THOMAS LINLEY (1756-1778)

"Bow down thine ear, O Lord" (18th century)

Elissa Alvarez, *soprano*; Margot Rood, *soprano*; Emily Marvosh, *contralto*

J. S. BACH (1685-1750)

Komm, Jesu, komm, BWV 229 (c. 1732)

INTERMISSION

GABRIELA LENA FRANK (b. 1972)

My angel, his name is freedom (2015) | Washington, DC Premiere

*Co-Commissioned by the Carolyn Royall Just Fund
in the Library of Congress and the Handel and Haydn Society*

WILLIAM BYRD (c. 1540-1623)

"Ye sacred muses" (1585)

Stefan Reed, *tenor*

WILLIAM BYRD (c. 1540-1623)

Agnus Dei from Mass for four voices (c. 1592-1593)

Margot Rood, *soprano*; Emily Marvosh, *contralto*
Patrick T. Waters, *tenor*; Woodrow Bynum, *bass*

WILLIAM BYRD (c. 1540-1623)

Ave verum corpus (1605)

HENRY PURCELL (c. 1659-1695)

Pavane in G minor, Z. 752 (c. 1678)

J. S. BACH (1685-1750)

Singet dem Herrn ein neues Lied, BWV 225 (1726-1727)

About the Program

In January 1815, the Library of Congress began anew when Congress accepted former president Thomas Jefferson's offer to sell his personal library. This decision not only replaced the volumes lost when British troops set fire to the Capitol Building during the War of 1812 but also redefined the scope of the collection and the future of the Library.

About this same time, music in Boston changed as well. The announcement of a peace treaty ending the War of 1812 was met with city-wide celebrations, including one at King's Chapel in February 1815. This event, featuring music performed by a large chorus assembled from local church choirs, was one catalyst in the formation of the Handel and Haydn Society. At the time of H+H's founding, the music of George Frideric Handel represented the past and that of Joseph Haydn, the contemporary. Today's concert continues that dual perspective with a selection of works drawn from H+H's history and a new work co-commissioned by H+H and the Library of Congress.

Veni creator spiritus is a plainsong (chant) hymn probably written by Hrabanus Maurus, Archbishop of Mainz, in the 9th century. An appeal to the Holy Spirit for guidance, this hymn is sung for many solemn occasions including when Cardinals enter the Sistine Chapel to elect a new pope.

William Byrd (c. 1540-1623) lived during a time of great political and religious upheaval. Despite being a Catholic in Anglican England, Byrd was named a Gentleman of the Chapel Royal in 1572, and appointed as one of the chapel's two organists. The other was his former teacher Thomas Tallis, on whose death in 1585 Byrd composed the song *Ye sacred muses*. The lyrical writing and exquisite sense of melody in this elegy are a poignant homage to his fellow composer.

Laudibus in sanctis, for 5 voices, was published in 1591 as part of Byrd's *Cantiones sacrae* (*Sacred Songs*). The text is a paraphrase of Psalm 150; with each section of music, Byrd explores new ways to express the text musically, culminating in a jubilant setting of the word "Alleluia" before shifting to an exalted conclusion.

Byrd's three settings of the Roman Mass were published without title pages or dates and were issued in smaller sizes to make it easier to conceal what was at that time an illegal publication. His Mass for four voices was written in 1592-1593, and is based on John Taverner's *Mean Mass*, which Byrd probably sang when he was a choirboy. In the *Agnus Dei*, Byrd enriches the musical texture with each statement of the three-fold text; the imitative passages and suspensions become increasingly breath-taking, reaching a high point with the final phrase "dona nobis pacem."

The text for the Latin motet, *Ave verum corpus*, is a Eucharistic hymn from the late Middle Ages which has been set by many composers. Byrd's setting was published in 1607 in the second volume of his *Gradualia*, a collection of service music for the Mass. By carefully balancing imitative and non-imitative settings of this powerfully-moving text, Byrd creates a feeling of reverence through the whole of this motet.

Henry Purcell (c. 1659-1695) spent most of his life at the Chapel Royal in England. He sang in the chapel as a boy and later studied composition. Recognized as an important composer of his day, Purcell composed in all genres common in 17th-century England. His compositions convey a sense of restraint, but this only intensifies the musical and emotional expression. In the *Chacony* in G minor, Purcell weaves delicate lines over a repeating bass pattern. With the *Pavane*, Purcell references a slow, duple-meter dance that originated in the 16th century.

Why Johann Sebastian Bach (1685-1750) wrote specific motets is not always certain; this is the case with *Singet dem Herrn*, BWV 225, composed between 1726 and 1727. Scored for double chorus, this motet contains three sections and uses texts from Psalms 149 and 150. In this complex work, Bach carefully draws attention to important words in the text. For example, Bach highlights the first word, "singet" ("sing") by simultaneously using a pedal tone, text repetition, and embellished melodies in imitation. Moreover, Bach uses this single word to establish an infectiously upbeat setting that carries through the rest of the motet.

The text for *Komm, Jesu, komm*, BWV 229, does not come from the Bible; it was written by Paul Thymich (1656-1694), a German poet who studied and then taught at the St. Thomas School in Leipzig, where Bach worked from 1723-1750. In this motet for double chorus Bach emphasizes the text through his music, beginning with the halting speech of someone whose "strength is gone." This hesitant opening gradually gives way to longer and more intricate lines. Bach then concludes this musical and spiritual journey with a feeling of grateful acceptance.

The Old Colony Collection of Anthems provided some of the music performed by H+H in the early 19th century and was soon issued "under the patronage of the Handel and Haydn Society." Included in the edition published in 1823 were the anthems "Hear my prayer, O God" by James Kent (1700-1776) and "Bow down thine ear, O Lord" by Thomas Linley (1756-1778). These collections often featured music adapted from other compositions, such as "Almighty God! when round thy shrine," a sacralization of an aria and chorus from Mozart's *Die Zauberflöte* (*The Magic Flute*).

The Handel and Haydn Society (H+H), founded in part to introduce "into more general use the works of Handel and Haydn and other eminent composers," has performed continuously since its first concert in 1815. Throughout the 19th century, H+H often performed complete, large-scale works such as Handel's *Samson* or Bach's *St. Matthew Passion*, building on its American premieres of Handel's *Messiah* and Haydn's *Creation*. In the late 20th century, H+H turned to historical performance practice; that is, recreating, as closely as possible, how a composition might have sounded at the time it was written. Inevitably, H+H has changed in its 200-year history. What remains constant is the love of the music; that is celebrated with every performance.

Teresa M. Neff
Christopher Hogwood Historically Informed Performance Fellow
Handel and Haydn Society

GABRIELA LENA FRANK, *My angel, his name is freedom*

From the composer:

Written to celebrate the bicentennial year of the Handel and Haydn Society, *My angel, his name is freedom* sets to voices and strings the most compelling lines of "The Boston Hymn," a poetic sermon by Ralph Waldo Emerson on attaining freedom from false masters. The string instruments are equal in importance to the singers in telling this story, enjoying long stretches of time in wordless interludes. —*Gabriela Lena Frank (2015)*¹



About Gabriela Lena Frank

Identity has always been at the center of Gabriela Lena Frank's music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras.

Moreover, she writes, "There's usually a story line behind my music; a scenario or character." While the enjoyment of her works can be obtained solely from her music, the composer's program notes enhance the listener's experience, for they describe how a piano part mimics a marimba or pan-pipes, or how a movement is based on a particular type of folk song, where the singer is mockingly crying. Even a brief glance at her titles evokes specific imagery: *Leyendas: An Andean Walkabout*; *Cuatro Canciones Andinas*; and *La Llorona: Tone Poem for Viola and Orchestra*. Frank's compositions also reflect her virtuosity as a pianist—when not composing, she is a sought-after performer, specializing in contemporary repertoire.

This season, Frank serves as composer-in-residence to both the Houston Symphony for which she wrote *Karnavalingo* to welcome incoming music director Andrés Orozco-Estrada and the Detroit Symphony Orchestra. She is a 2009 recipient of the prestigious John Simon Guggenheim Memorial Foundation Fellowship to assist in research and artistic creation. Frank recently premiered *Will-o'-the-Wisp* for piccolo player Mary Kay Fink and the Cleveland Orchestra; *Saints* for The Berkeley Symphony, soprano Jessica Rivera and the San Francisco Girls Chorus; and *Concertino Cusqueño* for the Philadelphia Orchestra. A frequent collaborator with artists in other disciplines, Frank has developed a number of projects with the Pulitzer Prize-winning Cuban playwright Nilo Cruz, among them *La Centinela y la Paloma (The Keeper and the Dove)*, a song cycle for Dawn Upshaw and the Saint Paul Chamber Orchestra and *Journey of the Shadow* for the San Francisco Chamber Orchestra. Other recent premieres include *Nocturno Nazqueño* for the New York International Piano Competition; *Hilos* for the Alias Chamber Ensemble; *Puntos Suspensivos* for Ballet Hispanico; *Inca Dances* for guitarist Manuel Barrueco and Cuarteto Latinoamericano—which received a 2009 Latin

¹ Gabriela Lena Frank, *My Angel, His Name is Freedom* Program Note, Musical Sales Classical, 2015 <<http://www.musicalsalesclassical.com/composer/work/54546>>.

GRAMMY for Best Classical Contemporary Composition; *New Andean Songs* for the Los Angeles Philharmonic's Green Umbrella new music series; *Peregrinos* for the Indianapolis Symphony; and *Two Mountain Songs* for a consortium comprised of the Young People's Chorus of New York, the San Francisco Girls Chorus, and Anima.

Many of Frank's other works are collaborations with a broad range of artists, including *Quijotadas* for the Brentano String Quartet; *Jalapeño Blues* for Chanticleer, based on the Spanglish poetry of renowned Chicano poet Trinidad Sánchez; *Compadrazgo*, a double concerto for David Finckel and Wu Han with the ProMusica Orchestra; *La Llorona: Tone Poem for Viola and Orchestra* for the Houston Symphony with principal Wayne Brooks under the baton of Hans Graf; *Dos Canciones de Cifar* for baritone and piano, commissioned by the Marilyn Horne Foundation with Carnegie Hall; *¡Chayraq!* and *Ritmos Anchinós* for the Silk Road Project; *Cinco Danzas de Chambí* for viola and piano, commissioned by the Aspen Summer Music Festival; *Canto de Harawi* for the Da Camera Society of Houston; *Manchay Tiempo* for the Seattle Symphony under the baton of Jun Märkl; *Inkarri* for the Kronos Quartet; *Illapa: Tone Poem for Flute and Orchestra* for flutist Leone Buyse and the Shepherd Symphony Orchestra; and *Three Latin-American Dances* for the Utah Symphony Orchestra under the baton of Keith Lockhart.

Three Latin-American Dances was subsequently recorded by the Utah Symphony and has been hailed as "dazzling" and exhibiting "wit, brilliance, atmosphere, and poetry" (*Classics Today*), and "a rare treasure of modern orchestral music" (Hong Kong/China *Hi Fi Review*). *Leyendas: An Andean Walkabout*, performed by its commissioner, the Chiara String Quartet, was released in early 2007. In reference to this recording, the *American Record Guide* called Frank "a remarkable composer." Recent recordings include an all-Frank disc featuring *Hilos*, among other works, by the Alias Chamber Ensemble; *Inca Dances* with guitarist Manuel Barrueco and the Cuarteto Latinoamericano; and several chamber/orchestral works as part of the groundbreaking *Caminos del Inka* project under the directorship of conductor Miguel Harth-Bedoya.

Frank attended Rice University in Houston, Texas, where she earned both a B.A. (1994) and M.A. (1996). She studied composition with Paul Cooper, Ellsworth Milburn, and Sam Jones, and piano with Jeanne Kierman Fischer. Frank credits Fischer with introducing her to the music of Ginastera, Bartók, and other composers who utilized folk elements in their work. At the University of Michigan, where she received a D.M.A. in composition in 2001, Frank studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton.



About the Artists

For 200 years the Handel and Haydn Society (H+H) has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the U.S. and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music-making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, NEC's Jordan Hall, and at Sanders Theatre, reaching nearly 3,000 subscribers and over 18,000 single-ticket attendees each year. Listeners can also hear H+H on WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule including performances this season in California, Montreal, and Washington, DC.

In addition to concert and broadcast performances, H+H reaches a worldwide audience through its ambitious recording projects. Recent releases on the CORO label include Mozart's *Mass in C Minor* (2010), *Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (2013), the best-selling *Joy to the World: An American Christmas* (2013), and Handel's *Messiah* (2014), recorded live under Christophers' direction at Symphony Hall. Releases this season include *Haydn The Creation* and *Haydn, Vol. 2*.

H+H's esteemed history began in 1815 when a group of middle-class Bostonians formed a choral society to bring the best music of Europe to their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the U.S. premieres of many iconic works including Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St. Matthew Passion* (1879).

In 1967 Artistic Director Thomas Dunn turned the chorus into a smaller expert ensemble, and in 1986 Artistic Director Christopher Hogwood embraced the historically informed performance approach. Music Director Grant Llewellyn (2001-2006) and Artistic Advisor Sir Roger Norrington (2006-2008) continued this tradition, as Christophers, appointed in 2008, does today.

H+H's Bicentennial celebration began during the 2014-2015 Season and continues into the 2015-2016 Season. The celebration has inspired critical praise and feature coverage from the international press. *The New York Times* called it “an anniversary genuinely worth toasting” and *The Economist* wrote that “for a classical arts organization, 200 years of continued existence is in itself worthy of a party.” As part of the celebration, H+H released a retrospective book, *The Handel and Haydn Society: Bringing Music to Life for 200 Years* (Library of Congress Classification: ML200.8.B72 H334 2014), and opened a Bicentennial Exhibition at the Boston Public Library featuring musical memorabilia and interactive displays.

Over the past 20 years, H+H has presented adventurous programs featuring dance, opera, jazz, and theater, with collaborators including the Mark Morris Dance Group, stage director Chen Shi-Zheng, Dave Brubeck, Chick Corea, and David McCullough. H+H won a GRAMMY Award in 2003 for its recording of Taverner's *Lamentations and Praises*, co-commissioned with Chanticleer, and in 2005, had two recordings on the Billboard Top 10 classical music chart. The ensemble made its European debut in 1996 at the Edinburgh International Festival with a fully staged production of Gluck's *Orfeo ed Euridice* with Mark Morris, and subsequent tours have taken H+H to the Haydn Festival in Esterházy, Austria (2006), to the BBC Proms Festival (2007), and to Cal Performances in Berkeley and Walt Disney Concert Hall in Los Angeles with Handel's *Jephtha* (2013).

In 1985 H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships with higher education institutions including New England Conservatory, MIT, and the Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and Classical music. The Heartstring program gives free concert tickets to children and adults who could not otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

The Handel and Haydn Society is supported in part by the Massachusetts Cultural Council, a state agency, and by the National Endowment for the Arts.



Handel and Haydn Society
Harry Christophers, Conductor

Violin

Christina Day Martinson
Susanna Ogata

Viola

David Miller

Cello

Guy Fishman

Bass

Anthony Manzo

Organ

Ian Watson

Soprano

Elissa Alvarez
Jennifer Ashe
Jessica Cooper
Cassandra Extavour
Monica Hatch
Margot Rood
Annie Simon
Mariah Wilson

Alto

Douglas Dodson
Katherine Growdon
Catherine Hedberg
Miranda Loud
Emily Marvosh
Clare McNamara

Tenor

Michael Barrett
Jonas Budris
Marcio de Oliveira
Eric Perry
Stefan Reed
Patrick T. Waters

Bass

Glenn Billingsley
Woodrow Bynum
Jacob Cooper
Bradford Gleim
Scott Allen Jarrett
Jonathan Woody

The 2015–2016 Bicentennial Season marks **Harry Christophers'** seventh as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 200th anniversary with a showcase of works premiered in the U.S. by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted *Gramophone* Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 GRAMMY and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. That year he also received one of classical music's highest accolades, the *Classic FM* and *Gramophone* Awards for Artist of the Year, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 GRAMMY Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, was screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an honorary degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.

JAZZ SINGERS

A Library of Congress Exhibition | February 11, 2016—July 23, 2016
Music Division | Performing Arts Reading Room, LM 113 | James Madison Building



JAZZ SINGERS EXHIBITION

Performing Arts Reading Room (LM-113) | James Madison Building

Gallery Talk with Curator Larry Appelbaum - February 24, 2016 - 12:00pm

Texts & Translations

Veni, creator spiritus

Veni, creator spiritus,
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.

Qui paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

Tu septiformis munere,
Dextrae Dei tu digitus,
Tu rite promissum Patris,
Sermone ditans guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

Hostem repellas longius,
Pacemque dones protinus:
Ductore sic te praevio,
Vitemus omne noxium.

Per te sciamus, da, Patrem,
Noscamus atque Filium,
Te utriusque Spiritum
Credamus omni tempore.

Sit laus Patri cum Filio,
Sancto simul paraclito
Nobisque mittat Filius
Carisma Sancti Spiritus. Amen.

Come, creator spirit,
visit the hearts of your people.
Fill with supernal grace
the hearts you have made.

You who are the comforter,
gift of the highest God,
living fount, fire, love,
and balm for the spirit.

Bestow the sevenfold gifts,
you finger of the hand of God
fulfill the Father's promise,
enriching us with holy speech.

Kindle light in our senses,
pour love into our hearts,
strengthen our weak bodies
with abiding courage.

You drive the foe far off,
and grant lasting peace;
thus with you leading us,
may we avoid all harm.

Enable us through thee to know
The Father, and to know the Son,
And you, the Spirit, to believe
Of both for evermore.

Praise to the Father with the Son
Likewise to the holy comforter,
And let the Son send unto us
The Holy Spirit's boon. Amen.

Byrd | *Laudibus in sanctis*

Laudibus in sanctis Dominum celebrate
supremum:
Firmamenta sonent inclita facta Dei.

Celebrate the Lord most high in holy
praises:
let the firmament echo the glorious
deeds of God.

Inclita facta Dei cantate, sacraque potentis
Voce potestatum, saepe sonate manus.

Sing ye of the works of God, and with
holy voice
sound forth oft the power of His
mighty hand.

Magnificum Domini cantet tuba martia
nomen:
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia tympana
summi,
Alta sacri resonent organa laude Dei.

Let the warlike trumpet sing the great
name of the Lord:
celebrate the Lord with the Pierian Lyre.
Let resounding timbrels ring in praise of
God,
and lofty organs peal to the praise of
God.

Hunc arguta canant tenui psalteria corda,
Hunc agili laudet laeta chorea pede.
Concava divinas effundant cymbala laudes,
Cymbala dulcisona laude repletas Dei.
Omne quod aethereis in mundo vescitur auris
Alleluia canat tempus in omne Deo.

To him let melodious psalteries sing
with their strings,
to him let joyful dance praise with
nimble foot.
Let hollow cymbals pour forth with
divine praises,
sweet-sounding cymbal filled with the
praise of God.
Let everything in the world that feeds
on the air of heaven
sing Hallelujah to God for ever more.

Kent | "Hear my prayer, O God"

text: Psalm 55:1-2, 4, 6

Hear my prayer, O God: and hide not thyself from my petition.
Take heed unto me, and hear me: how I mourn in my prayer, and am vexed.
My heart is disquieted within me: and the fear of death is fallen upon me.
Then I said, O that I had wings like a dove: then would I flee away, and be at rest.

Mozart | "Almighty God! when round thy shrine"

text: Thomas Moore (1779-1852)

Almighty God! when round thy shrine

The Palm-tree's heavenly branch we twine,

Emblem of Life's eternal ray,

And Love that "fadeth not away,"

We bless the flowers, expanded all,

We bless the leaves that never fall,

And trembling say,—"In Eden thus

The Tree of Life will flower for us!"

When round thy Cherubs—smiling
calm,

Without their flames—we wreath the
Palm.

Oh God! we feel the emblem true—

Thy Mercy is eternal too,

Those Cherubs, with their smiling eyes,

That crown of Palm which never dies,

Are but the types of Thee above—

Eternal Life, and Peace, and Love!

Linley | "Bow down thine ear, O Lord"

Bow down thine ear, O Lord, and hear me,

For I am poor, for I am poor and in misery.

Blessed is he that considereth the poor and needy;

the Lord shall deliver him in the time of trouble.

Among the Gods there is some like unto thee,

O Lord there is not one can do as thou dost.

I will lay me down in peace, and take my rest,

for 'tis thou O Lord that makest me dwell in safety.

Therefore my mouth shall speak the praise of the Lord,

and give thanks unto his holy name for ever and ever.

J. S. Bach | *Komm, Jesu, komm*, BWV 229

text by Paul Thymich (1656-1694)

Komm, Jesu, komm,

Mein Leib ist müde,

Die Kraft verschwindt je mehr und mehr,

Ich sehne mich

Nach deinem Friede;

Der saure Weg wird mir zu schwer!

Komm, ich will mich dir ergeben;

Du bist der rechte Weg, die Wahrheit und
das Leben.

Come, Jesus, come,

my body is weary,

my strength fails me more and more,

I am longing

for your peace;

the bitter way is becoming too difficult
for me!

Come, I shall give myself to you;

you are the right way, the truth and the
life.

Drum schließ ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

Therefore I put myself in your hands
and bid goodnight to the world!
If my life's course hastens onto the end,
my soul is then well-prepared.
it will rise up to be with its creator
for Jesus is and remains
the true way to life.

Frank | *My angel, his name is freedom*
text by Ralph Waldo Emerson (1803-1882)

The word of the Lord
Lo, by night by the seaside:
I am tired of kings.
I suffer them no more, tyrants great and tyrants small.
Lo, in dark in the daylight:
I will never have a noble.
I break your bonds.
I unchain the slave.
My angel, his name is Freedom.
Choose him to be your king
Call the people together.
Choose men to rule
None shall rule but the humble.
Govern the land and sea.
Make just laws under the sun.
Beware from right to swerve.
Carry my purpose forth which neither halts nor shakes.
Lift up a people from the dust.
Trump of their rescue, sound!
My will fulfilled shall be.
My thunderbolt has eyes to see his way home to the mark:
Lo now!

Byrd | "Ye sacred muses"

Ye sacred Muses, race of Jove,
Whom Music's lore delighteth,
Come down from crystal heavens above
To earth where sorrow dwelleth,
In mourning weeds, with tears in eyes,
Tallis is dead, and Music dies.

Byrd | *Agnus Dei* from Mass for four voices

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins
of the world, have mercy on us.
Lamb of God, who takes away the sins
of the world, have mercy on us.
Lamb of God, who takes away the sins
of the world, grant us peace.

Byrd | *Ave verum corpus*

Ave verum corpus,
natum de Maria virgine,
vere passum immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.
O dulcis, O pie, O Jesu fili Mariae,
miserere mei. Amen.

Hail true body,
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for man,
from whose pierced side
flowed water and blood,
be for us a foretaste of heaven
in the test of death.
O sweet, O pious, O Jesus son of Mary,
have mercy on me. Amen.

J. S. Bach | *Singet dem Herrn ein neues Lied*, BWV 225

Text: Psalm 149:1-3 and Psalm 150:2,6

other text by Johann Gramann (1487-1541)

Singet dem Herrn ein neues Lied,
Die Gemeinde der Heiligen sollen ihn loben.

Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem
Könige,
Sie sollen loben seinen Namen im Reihem;

mit Pauken und mit Harfen sollen sie ihm
spielen.

Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.
Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,

Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn,
Halleluja!

Sing to the Lord a new song,
The congregation of the saints should
praise him.
Israel rejoices in the one who made him.
Let the children of Zion be joyful about
their king,
they should praise his name in their
dances
with drums and harps they should play for
him.

As a father feels compassion
for his young little child,
so does the Lord for all of us,
if we feel pure childlike awe,
He knows how weak is our strength,
God is aware that we are only dust.
Like grass before the rake,
a flower or falling leaf.
The wind has only to blow over it
and it is there no more.
And so man passes away,
his end is near him.
God, in future take us to yourself
for without you nothing is accomplished
in all our affairs.
Therefore be yourself our protection and
light,
and if our hope does not deceive us,
then in future you will do this.
Happy are those who firmly and fastly
depend on you and your grace.

Praise God in his works,
praise him in his great glory!

Let all that has breath praise the Lord,
Hallelujah!

Texts & translations courtesy of the Handel and Haydn Society

Upcoming Counterpoints Events

Visit loc.gov/concerts for more information

Tuesday, February 23, 2016 – 12:00 pm [Lecture]

D'ALBERTUS MAGNUS:

Romantic Riches in the Heineman Foundation Collection

David Henning Plylar of the Music Division explores major Romantic era treasures in the Heineman Foundation Collection, including works

by Czerny, Liszt and Schumann.
Whittall Pavilion (Registration Suggested)

Friday, February 26, 2016 – 7:00 pm [Film]

SUNSHINE

Sci-Fi Film Series | Music for Martians

John Murphy scored this modern psychological thriller about the power of humanity to save itself—or not.

Mary Pickford Theater, Madison Building (Tickets Required)

Tuesday, March 15, 2016 – 12:00 pm [Lecture]

MY IRISH SONG OF SONGS:

Irish-American Identity in Popular Song & Musical Theater

Janet McKinney of the Music Division explores the evolution of Irish ethnic stereotypes in song lyrics, sheet music cover art, and plot narratives from the pre-Civil War era through the early twentieth century.

Whittall Pavilion (Registration Suggested)

Thursday, March 24, 2016 – 7:00 pm [Lecture]

LISTENING TO STONE:

The Art and Life of Isamu Noguchi

Noguchi biographer Hayden Herrera will lecture on the acclaimed artist who contributed important scenic designs to Martha Graham's dance projects, including *Appalachian Spring*.

Coolidge Auditorium (Tickets Required)

Part of the "Martha Graham at the Library" Festival, March 24-April 2, 2016

Additional Festival Events:

- | | |
|-----------------|---|
| 3/26 - 11:00 am | #DECLASSIFIED: Witness to the World Premiere of <i>Appalachian Spring</i> |
| 3/26 - 2:00 pm | Triple Bill Film Screening: Short Documentaries on Graham & Noguchi |
| 3/30 - 7:00 pm | <i>Cave of the Heart</i> : Noguchi's Set for the Graham Ballet [Lecture] |
| 3/31 - 7:00 pm | Sculpting Beyond the Pedestal: Noguchi's Sets for Dance [Lecture] |
| 4/2 - 5:00 pm | Composing for Dance at the Library of Congress [Panel] |

loc.gov/concerts/marthagrahamweek.html

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Members of the ATOS Trio perform the world premiere of Michael Hersch's *CARRION-MILES TO PURGATORY: thirteen pieces after texts of Robert Lowell* (October 16, 2015, Library of Congress Photo/Shawn Miller)

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